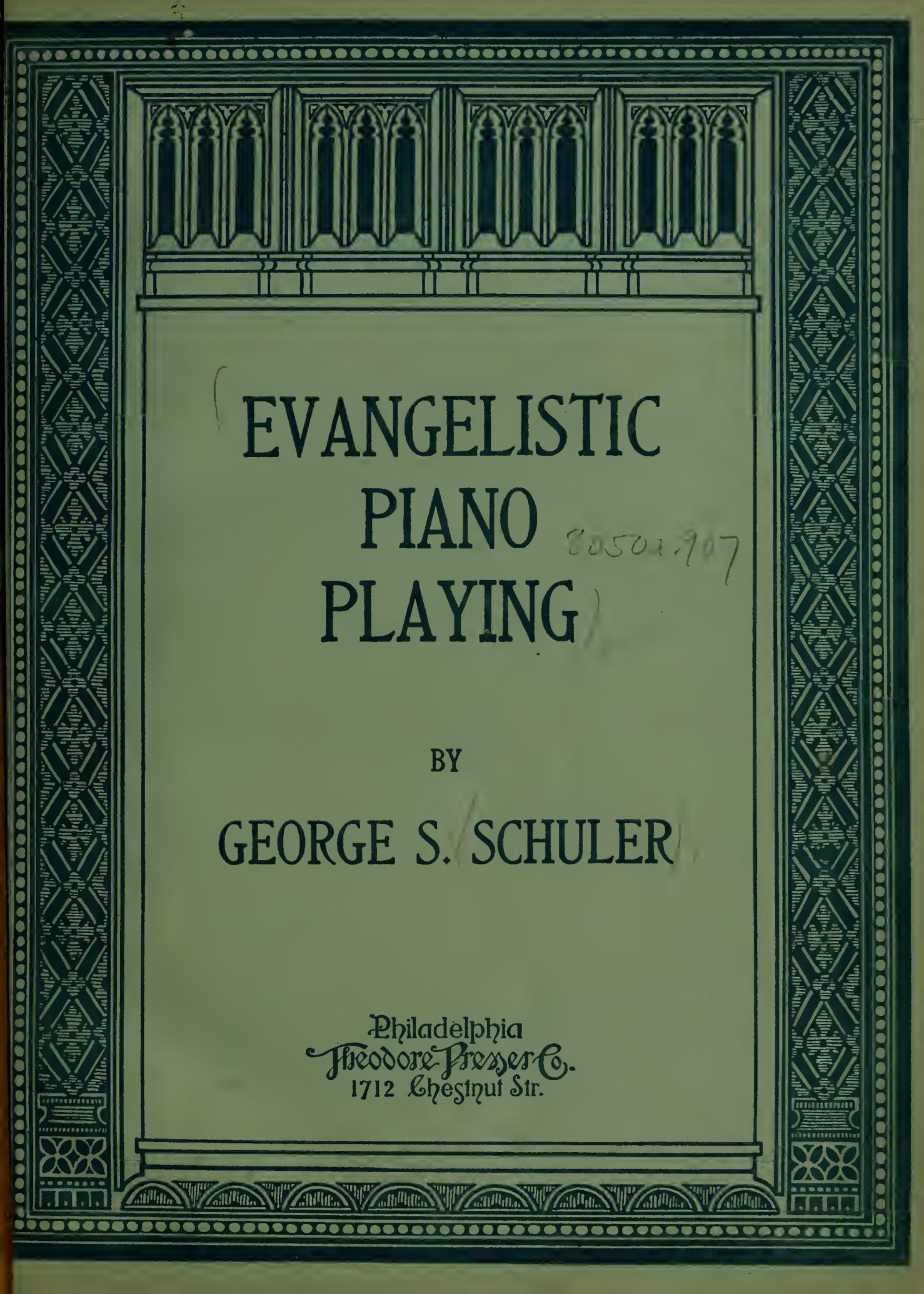


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EVANGELISTIC
PIANO
PLAYING

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BY

GEORGE S. SCHULER

Philadelphia
Theodore Presser Co.
1712 Chestnut St.

EVANGELISTIC PIANO PLAYING

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GEORGE S. SCHULER

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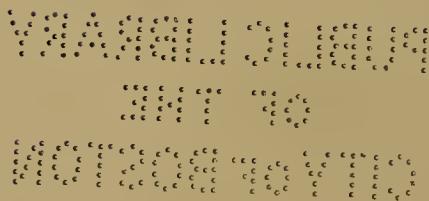
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PREFACE

It is not the intention of the author to present this work as an exhaustive treatise on the subject of Evangelistic Piano Playing, but rather as a practical guide to those who desire to become more proficient in the playing of religious songs in which the piano accompaniment is lacking.

The material touched upon in this course is used (in part at least) by such well known evangelistic pianists as B. D. Ackley, G.A. Brewster, F. L. Fellers, C.H. Gabriel, Jr., Robert Harkness, Lance Latham, C. H. Marsh, Robert Matthews, A. W. Roper, L. C. Voke, Ensign Young, and many others of like standing.

INTRODUCTION

Every musical instrument has its own peculiar style of musical effects adapted to its possibilities. Since the piano is extensively used in religious services, especially evangelistic meetings, it is needless to say that in order to obtain satisfactory results, gospel songs and hymn-tunes should be played in the style of piano music.

It is significant to note that this need has been discovered by the religious song publishers, some of whom are issuing, with their recent publications, individual piano parts which conform closely to the Accompaniment Style as given in this "Evangelistic Piano Playing" course.

The songs, as we find them in our hymn books, are written with the express purpose of being SUNG and not PLAYED, although it is possible to play most of them exactly as they are written. The effect produced by the singing of the four parts, (soprano, alto, tenor and bass) is the main thought in the mind of the composer, and not the question of how many notes the right and the left hand shall play, or whether the tune is, or is not, easy to perform.

EVANGELISTIC PIANO PLAYING

PROBLEMS IN HYMN PLAYING

Before entering upon the subject of Evangelistic Piano Playing, it might be expedient to suggest ways and means whereby the average pianist may improve his ability in the playing of gospel songs, exactly as written, by solving some of the ever-present problems in notation.

A. The bass and tenor as found in "America," third measure and third beat, in that they are more than an octave apart, are almost impossible for an average player to perform. Observe the difference between the written and suggested ways, the latter being the better.

The student will have observed that the bass tone in the first example is used an octave higher. In the second example, the right hand plays the tenor tone. In the third example, the right hand plays the tenor tone, while the duplicate of the bass tone is being

added to the left hand.

B. The soprano and alto as found in "Leoni," otherwise known as "The God of Abraham Praise," third measure and fourth beat, are so far apart as to prevent the right hand playing the tenor note.

A similar condition is found in Mendelssohn's "In Heavenly Love Abiding," fifth measure from the close, third and fourth beats.

C. The tenor and alto, as found in the first and second measures of "Retreat," sing at the same time a given tone. The question is, shall a finger of each hand be placed upon the same key? The rule is, one

The following suggestion is not the best, although it may be used.

D. The tenor has a tone, which previously has been used by the alto and is being continued. Although this condition can easily be sung; it is needless to state that while the right hand holds a given tone, the left hand cannot strike that same tone. See hymn-tune "Geer," second full measure; also gospel song, "There Shall be Showers of Blessing," second measure.

In the first case, the tenor note being important, in that it echoes the melody as found in the previous measure, must be restruck. In the second case, the tenor, being unimportant, in that it is so notated as to avoid breaking a rule in composition, (namely, all parts should not move in similar direction), need not be restruck.

No. 1. as written

suggested way

No. 2. as written

suggested way

If it is desirable to strike the tenor note, as in case No. 2, do so with right hand, considering the alto as a quarter note.

E. Play the ninth full measure of hymn-tune "Geer" as follows:

GOSPEL SONG ACCOMPANYING

This chapter is intended for those who find it difficult to make use of the more elaborate styles of accompaniments as found in the following chapters.

There is no set rule for the accompanying of gospel solos. The following suggestions will be of value.

When a gospel song or hymn - tune is being sung as a solo, the repeated notes are not played (except those of the melody). In other words, if the alto has three eighth notes on the tone D, play instead, one dotted quarter note. If the repeated notes are played,

the result will be a "choppy" or disconnected effect, which is undesirable, except, of course, in places of emphasis, such as the end of a line of poetry, a punctuation or an oratorical pause. To this general rule certain qualifications are necessary.

A. In triple measure, the repeated notes are struck once in a measure. Hymn-tune "Hursley" affords an opportunity to observe how different verses are played, conforming with the thought expressed in each verse. The first verse is played as follows:

Measures 1 and 5 are just as effective if played the following way:

The second verse is played thus:

B. In quadruple measure, the repeated notes are struck twice in the measure, the first and third beats.

"What a Friend We Have in Jesus" is used as an example.

Sometimes the repeated notes are struck on the first and fourth beats, as well as every beat where

the bass note changes. "The Son of God Goes Forth to War" is used as an illustration.

The Son of God goes forth to war, A king-ly crown to gain;

C. In sextuple measure, the repeated notes are struck twice in a measure, - the first and fourth beats, or the

first and sixth beats, as will be observed in the following hymn-tunes "Lebanon" and "Ortonville".

"LEBANON"

I was a wand'ring sheep, I did not love the fold.

"ORTONVILLE"

Ma - jestic sweetness sits enthroned Up - on the Saviour's brow;

or

Ma - jestic sweetness sits enthroned Up - on the Sav - iour's brow;

It is somewhat unlikely that the songs given above would be used for solo purposes, however they serve acceptably as examples.

For a striking illustration of solo accompanying, examine gospel song "His Eye is on the Sparrow" (Gabriel), the last four measures of the verse and cho-

rus. Here we find the melody and harmony in both instances the same, however, owing to the fact that the verse is intended to be sung as a solo, the accompaniment differs in the number of notes played, as compared with the chorus (in which it is necessary to have a note for each syllable of the poem).

EVANGELISTIC PIANO PLAYING

This subject resolves itself into four natural divisions, namely: Choral, Variation, Accompaniment and Improvising Styles. Other names may be given to these

N^o 1. Choral Style

Play the soprano, alto and tenor parts with the RIGHT hand, while with the LEFT hand play every bass note as an octave. (The first three measures of "Dennis" are given as an example.)

To this general rule, certain qualifications are necessary:

A. When the soprano and tenor are more than an octave apart, the tenor is played an octave higher.

B. In the second full measure of "Trust and Obey" the soprano and alto have the same tone. It will be observed

that the third member of this chord, which would be C, has been omitted. In this case supply the omitted tone.

(Every triad or common chord has three members, 1, 3 and 5; for example, (C, E and G) or (D, F and A). It is permissible to omit 5 of any chord, which accounts for the omission of C in the example. A seventh chord has four members, 1, 3, 5 and 7; for example, (G, B, D and F) or (C, E, G and B-flat). It is permissible to omit either 3 or 5 of these seventh chords. Many forms of disso-

nance, other than the seventh chord, are employed, some having five members. The two examples mentioned will be sufficient to give light upon the expression "omitted tone!"

C. Sometimes the duplicate of the bass is added to the right hand when the soprano has the same tone as the alto.

D. The right hand would have only two tones instead of three, if the alto and tenor parts were of the same

pitch. In cases of this kind add the bass tone (an octave higher) to the right hand. (The first measure of "Nicæa" given as an example.)

E. In the first measure of hymn-tune "Beecher," the soprano and tenor have the same tone an octave apart.

In such cases add the duplicate of the bass to the right hand.

F. In the first measure of "Trust and Obey," the bass part has two eighth notes. In this and in similar measures of this tune, (except measures 2, 4 and 6 of the chorus, where the bass is played as written) play the bass part as a quarter note instead of two eighth

notes. The reason for this difference is that in the first instance the two eighth notes are of the same pitch, while in the second instance the notes are of different pitches.

G. When the melody is low, play only two tones with the right hand.

The object of these qualifications is to have three different tones in each chord of the right hand. In the

event of a seventh chord, four different tones may be used in the right hand.

Choral Style (Developed)

Adhere to the afore-mentioned rule, with one exception, namely: add the duplicate of the melody (an octave lower) to the right hand, thus producing a chord of four tones. When the melody is low, the duplicate of the melody may be omitted. When playing for a

large congregation, where volume is desired, the right hand may be played an octave higher and to the left hand may be added the fourth or fifth of the octave on the first beat of the measure. This exception for the left hand must not be overdone.

"LABAN"

MASON

Observe the fourth and twelfth measures of "Bethany" (given below). The duplicate of the melody may be omitted in order to supply 7 of the dominant seventh chord which is not in the original. Observe the

fourth chord of measure 7;— the 3 of the dominant seventh chord has been added, the duplicate of the melody being omitted.

"BETHANY"

MASON

In the playing of hymns, this style is the most practical of all, although each has its individual place. This style gives dignity, fulness and majesty to the hymn, which foster good congregational singing. Hymns of a devotional character should be played in this style but not such songs as "If Your Heart Keeps Right" (Ackley), "Brighten the Corner" (Gabriel), or

"Rescue the Perishing" (Doane). The following is a partial list of songs which lend themselves to this style of treatment: "When I Survey the Wondrous Cross" (Hamburg), "Rock of Ages" (Toplady), "Behold, a Stranger's at the Door" (Federal Street) and "Holy, Holy, Holy" (Nicaea).

N^o 2. Variation Style

It is assumed that the student before entering upon the Variation Style has acquired a certain degree of proficiency in the Choral Style. This style, unless

artistically executed (which may be said of all styles), gives the impression of attempting something beyond one's ability.

Begin the study of the Variation Style by using the Choral Style as a basis, the principle of which is the addition of a melodic figure (in the treble and bass) following notes of long denominations. These figures may be played with either hand, separately, or with both simultaneously. When a figure is started it should be continued throughout the composition, or at least to the chorus, before abandoning it for another. (The advanced performer may exercise freedom in regard

to this rule, which after all is only a safeguard for the novice.) THE TUNE WITH ITS RHYTHM must always have precedence over the variation, or melodic figure. The following example gives the first part of "Bethany," written in Choral Style with the simplest form of a figure, although not very melodic in itself. ("Bethany" will be found notated in two different kinds of measure, both of which are given below: the first is more generally used.)

melodic figure

Hymn in choral style

Develop this figure by using a grace-note chord with the above mentioned chord, or figure. The grace-note chord or figure may be struck twice.

Nº 1.

Nº 2.

etc.

etc.

The example 2 calls for complicated notation, because of the measure sign; however, it is easily executed.

Develop this figure still further by breaking the chord of the right hand and using the chord of the left hand with the last note of the right hand. (See page 26).

R.H.

L.H.

The figure played twice

The more notes in the figure, the faster they must be performed, but the tempo and rhythm of the original tune should always be maintained.

The HARP effect is very desirable and may be played either once or twice. If played twice, the second may be an octave higher than the first, or vice versa. (See page 26)

or

The harp effect may be used descending.

or

The ARPEGGIO or HARP forms are practically the same, with this distinction: the harp form, or effect, is a broken chord, one hand following the other; whereas, the arpeggio is the same effect played with one hand. The arpeggio effect is also very desira-

ble either ascending or descending. It might be performed for two octaves beginning upon the melody tone, or it might be started near middle C, continuing to the last octave of the piano. The fundamental of the chord may be used as a starting place instead of the melody tone. (See page 27 and 32).

or

The arpeggio effect may be augmented by adding, with the left hand, a tone a half-step lower.

The following example gives the notation in the tonic and dominant in the key of G.

or

The DIATONIC or CHROMATIC scale may be used in several ways. After performing the written music, play (with right hand) an ascending scale, an octave or two, beginning on the melody tone (an octave higher). The advanced pianist may play these runs in octaves.

When playing a descending scale, conclude the same on the melody tone or an octave higher. When applying this effect to the left hand, play the scale beginning on the fundamental of the chord— which very frequently is the bass note. (See page 33).

Nº 1. 8



Nº 2.



The above mentioned effects are a few of the many which may be given. The following is a partial list of songs which lend themselves readily to this style of treatment: "Rock of Ages," "Jesus, Saviour, Pilot Me," "In the Sweet Bye and Bye," "O Happy Day that Fixed My Choice," and "Let the Lower Lights be Burning."

This style of playing is used largely for offertories

and sometimes with solo accompaniments. For further examples of the Variation Style, examine such piano compositions, as "Days of Yore" and "Love's Confession" by Engelmann, "Rose of Sharon" and "Twilight Musings" by Schuler, "Last Hope" by Gottschalk, "Love Dreams" by Brown, and "Heart's Message" by Hayes.

Nº 3. Accompaniment Style

Having acquired the principles of the Variation Style, proceed with the Accompaniment Style, which, if not carefully played, will result in the loss of the dignity of the song. For example, "Jesus is All the World to Me," would make a good two-step. Likewise, "Trust and Obey," would make an attractive waltz. The player should always avoid this lightness and frivolity in hymn playing. The general rules for this style are as follows:

RIGHT HAND—Play as the Choral Style, (an octave higher), with the following exception. It will be necessary to reduce the four—member chords of

short denominations by omitting the inside notes, because four-member chords are difficult to execute rapidly. (Consult example.)

LEFT HAND—Play the first bass note of every measure as an octave and every succeeding count or beat as a chord (same harmony as tune) consisting of three members, the upper note of which shall be middle C or above. When the bass note changes, play an octave instead of a chord. Examine "Love that Passeth Knowledge" (Meredith), as to left hand chords. The following is "Love Divine, All Love Excelling" (Beecher), written in this style.

"BEECHER"

ZUNDEL

To the rule for the left hand certain qualifications are necessary:

A - The first bass note of a measure may be

strengthened by use of a roll chord, as given in the following example. (This is in addition to the exception found under the Choral Style).

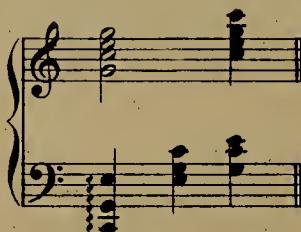
"RATHBUN"

CONKEY

B - Measures 15 and 16 of hymn-tune "Rathbun" (given below) are so notated in contradistinction to the left hand rule. The reason for the exception is that these measures form an authentic cadence.

Wherever an authentic cadence occurs (either at the close of a composition or a modulation) play an octave instead of a chord at the change of harmony. Notice the harmonic strength of the exercise as compared with the one given above.

C - The left hand chords may be performed the following way, as a matter of variety. (see page 25)



D - When playing for large congregations, where volume is required, a chord of four members, with the left

hand, is sometimes desirable. In such cases the two upper notes of the chord may be above middle C.

Nº 1.



Nº 2.



E - Gospel song, "Christ Arose" (Lowry) presents a condition in the latter part of the chorus, where a rest occurs at the first beat of the measure for the bass and tenor. In this and similar cases play an octave, where the rest occurs, as will be seen in the follow-

ing example. Instead of playing a chord on the second, third and fourth beats of the measure, as stated in the former rule, (Page 14) the rhythmical effect of the tenor and bass is adhered to by playing more than one chord to a beat, for the purpose of adding dynamic to the music.

or

F - When a song begins with a unison section, such as "My Anchor Holds," (Towner) "In Heavenly Love Abiding," (Mendelssohn) "Hallelujah for the Cross,"

(Mc Granahan) or the seventh measure of "Italian Hymn" play the section in octaves with both hands as written.

G- When playing hymns "There Shall be Showers of Blessing" (Mc Granahan) and "Jesus is All the World to Me" (Thompson) it is not necessary to play a chord for every beat (except the first of the measure or when the bass note changes). Two ways are suggested.

"There shall be showers of blessing"



II - Play an octave for beat 1 and a chord for beat 4. This second thought is not as desirable as the first because in many cases it fails to give the swing, (as it is called) to a composition written in six - eight

H- Quite often songs begin on other beats than the first of a measure, such as "Trust and Obey" (Towner), "My Jesus, I Love Thee" (Gordon) and "Stand Up, Stand Up for Jesus" (Webb). In these and similar cases play an octave, with left hand; instead of a chord for the beginning of the song. (See page 16, No. 1.)

The following is a partial list of songs which lend themselves to this style of treatment: "America," "Tell

I- Play an octave for beats 1 and 4 and a chord for beats 3 and 6, or an octave for beat 1 and a chord for beats 3, 4 and 6. The examples give the opening measures of two familiar songs.

"Jesus is all the world to me"



measure (sextuple measure).

These two ideas of accompaniments are applicable to all song written in compound measure, i.e., six - eight, nine - eight, twelve - eight, and twelve - sixteen measure:

"Me the Old, Old Story" (Doane), "We Praise Thee, O God," "What a Friend We Have in Jesus," "All Hail the Power of Jesus Name," "Stand up, Stand up for Jesus" (Webb), "More Love to Thee, O Christ" (Doane) and "Onward, Christian Soldiers" (Sullivan).

In conclusion, the students are advised to make a careful study of the left hand part of standard instrumental compositions availing themselves of their deductions.

Nº 4. Improvising or Fantasy Style

This style is in reality a composite of the first three, in which the lines of demarcation are very pronounced. This style affords the musician an opportunity to display his technical ability and musical genius. Of the many sub-headings which might be given, the following are the most practical for the average pianist.

CROSS-HAND. The simplest way will be to play the melody in the right hand an octave lower than written. The left hand will play the first bass note of every measure as written (or an octave lower) and every succeeding count or beat as a chord of three members, which chord shall be above the right hand.

When the bass note changes, apply the same rule as found in the Accompaniment Style. See measures 9, 10, 11 and 12 of "Onward, Christian Soldiers" as found on page 23. A good illustration of this style will be found in the first theme of Engelmann's well known piano composition, "Melody of Love."

The following is a partial list of songs to which the cross-hand treatment is easily applied: "Let the Lower Lights be Burning," "It is Well with My Soul" and "Rock of Ages."

CONNECTING LINKS. The addition of connecting links to the melody is quite acceptable. The following example is the melody of "More Love to Thee" (Doane), written with the connecting links.

The musical notation shows two staves of music. The top staff is labeled '(8)' and the bottom staff is labeled '(16)'. Both staves are in 4/4 time and key signature of B-flat major. The notation includes various note heads, stems, and connecting links between them.

Measures 8 and 16 could have been written in the following ways:

The musical notation shows four different ways to write measures 8 and 16 of the melody. Each measure is in 4/4 time and key signature of B-flat major. The first two measures show eighth-note patterns, while the last two show sixteenth-note patterns.

These links may be used in the bass. The example is the bass part of "More Love to Thee" (Doane).

Connecting links work well in conjunction with the Accompaniment Style.

(See closing measures of "Onward, Christian Soldiers," on page 24 and "America" page 28).

BROKEN STYLE. In order to explain this style, it will be necessary to refer to piano compositions "Cabaletta" (Lack), "Evening Star" (Mendelssohn), "Lost Happiness" (Mendelssohn), and "Berceuse" (Delbruck).

The alto and tenor should not be struck with the soprano and bass. Play the alto and tenor as eighth notes. The example is the notation of the first few measures of "It is Well with My Soul" (Bliss).

This style is used to help establish the rhythm of a song. "I am Praying for You" (Sankey), may be made effective if played in this style.

Examine songs "Crown Him King of Kings" (Smith) and "What if it were Today?" (Morris), for a further development of this style. Notice the small notes of the right hand in the first two measures of the chorus. These small notes are considered as the alto and tenor. Examine the second unison section of "Awaking Chorus" (Gabriel), also the chorus of "Wonderful Book" (Smith). (See page 29).

NOCTURNE STYLE. This style is used effectively for accompanying soloists. Study the first and third themes of piano composition entitled "Fifth Nocturne" (Leybach); also examine Mendelssohn's "Agitation" Op. 53, N° 21, "May Breezes" Op. 62, N° 25, "Lost Illusions" Op. 67, N° 32, and Ilinsky's "Cradle Song." The right hand may be played in the Choral Style an octave higher. A simple form of this style will be seen in song "Nearer, Draw Nearer" (Tullar). A further development will be found in "Love Won My Heart" (Kauffman), and "Beautiful Words of Jesus" (Meredith). (See page 26).

CHIMES OR BELLS. There are as many ways of playing chimes as there are exponents of Evangelistic Piano Playing. Whatever their differences may be, one point is agreed upon, namely, the chord must be played upon the upper octaves of the piano, and the sustaining pedal (erroneously called the loud pedal) should be used without a release throughout the whole portion or section intended for the chime. The portions played as chimes should be slow in movement. Chimes

should be used sparingly. The chimes are effective when used as a variation figure, (see page 28.) Chimes are most effective when heard at a distance.

The triad or chord, is generally built upon the melody note (1 or 8). The student will frequently find that this chord will be of a different harmony as compared with the chord in the original tune.

I. Divide a four-member chord, giving to each hand two notes, the 1 and 5 of the chord to the left hand, and the 3 and 8 to the right hand. The melody tone is 1 of the chord.



II. The left hand plays 3 and 1 while the right hand plays 5, 1 and 4, which give a chord of five members. The melody tone is 1 of the chord. The upper note of the right hand (which is 4) plays in the key of the

sub-dominant. In this example the upper note is in the key of B-flat, while all the other tones are in the key of F, which accounts for the accidentals used in the exercise. (This chime is not often used.)



III. The 3 and 1 in the left, and the 4 and 8 in the right. (Seldom used.)

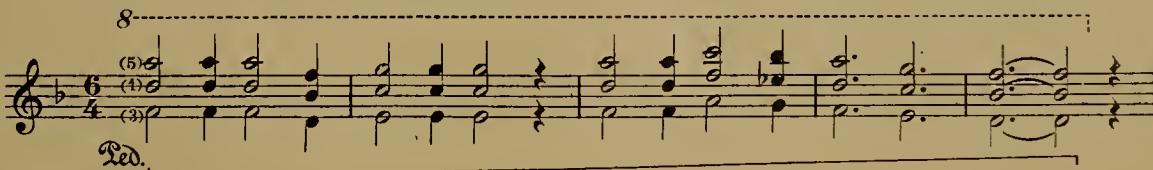


IV. The 3 and 1 in the left, and the 5 and 8 in the right.



V. The 1 and 5 in the right, and the 3 in the left. The melody note in this chime is 5. It will be ob-

served that the 1 and 5 form a perfect fifth which gives occasion for the accidental found in the exercise.



VI. Play the melody as an octave with the right hand and add the fifth, making a three-member chord. The fifth, or middle tone should play in the key of the

dominant, i.e., if the melody is in the key of C, the fifth plays in the key of G; or, if the melody is in the key of F, the fifth plays in the key of C.



"Nearer, My God, to Thee" can be made very effective by using the last mentioned chime effect, in conjunction with the Nocturne Style, (used softly) with the left hand. In this and similar cases the pedal may be released every measure or two.

REHARMONIZING **STYLE.** This style is the

most difficult of all styles and should be very sparingly used for congregational work, unless the melody is sung in unison. This style is a revamping of the harmonic structure of the tune. It will be necessary to have a thorough foundation in Harmony and Composition to successfully reharmonize a tune.

“AMERICA”

CAREY

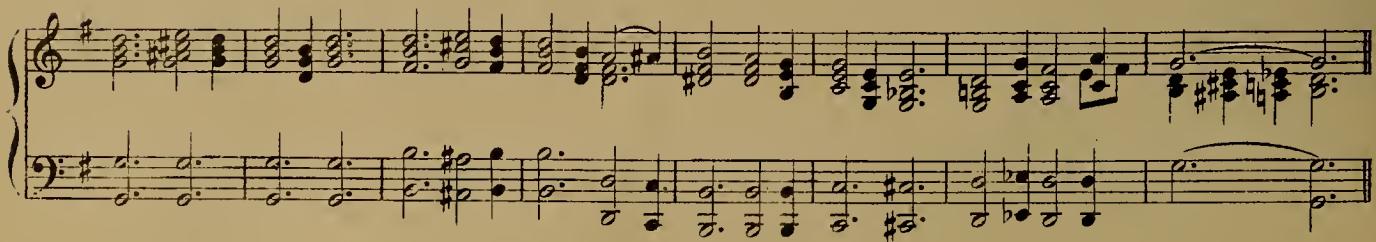
A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. Measure 11 begins with a half note in the bass, followed by a series of eighth-note chords in the treble. Measure 12 begins with a half note in the bass, followed by a series of eighth-note chords in the treble.



“BETHANY”

LOWELL MASON

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Measure 11 starts with a G major chord (G-B-D) followed by a D major chord (D-F#-A). Measure 12 begins with a G major chord (G-B-D), followed by a B major chord (B-D#-G), and ends with a G major chord (G-B-D).



"ITALIAN HYMN"

PORTOGALLO

The musical score consists of four staves of music in G minor, 4/4 time. The top two staves are for the treble clef voice, and the bottom two staves are for the bass clef voice. The music features a mix of eighth and sixteenth note patterns, with some sustained notes and rests. The first staff begins with a half note followed by a quarter note. The second staff starts with a quarter note. The third staff begins with a half note. The fourth staff starts with a quarter note.

A simplified form of the unique harmony of hymn-tune "Holy Ghost" will be found below, paralleled with the original, for the purpose of visualizing re-

harmonization. Had the original been written as a hymn, it would no doubt have appeared harmonized somewhat similar to the form given below.

"HOLY GHOST"

original

GOTTSCHALK

To reharmonize successfully, one must have a thorough working knowledge of the subject of altered chords and that of both natural and remote modulations.

TRANSPOSING

Evangelistic pianists are frequently called upon to transpose songs and many times this must be done at sight. Some of the best musicians find it difficult to transpose, while little difficulty is encountered by others of limited ability.

In the Question and Answer Department of a well-known magazine in answer to the query as to how to transpose from the key of G to the key of A-flat, Josef Hofmann, the renowned pianist, replies in the following manner. "Your idea is correct ***. I will say, however, that transposing from notes is very difficult unless your theoretical training was thorough and profound. If this should not be the case it were far better to memorize the accompaniment and then to transpose it, so to speak, by ear." In the January 1916 issue Mr. Hofmann again writes: "Transposing is always easier when a piece has been securely memorized.

To transpose at sight is extremely difficult, requiring great practice and musical alertness. A system or simple rule for transposing at sight does not exist as far as I know."

The most satisfactory method of transposition is by way of the harmonic structure: i.e., to play by harmony. Pianists will have to acquaint themselves with the fundamental chords (tonic, dominant, sub-dominant and the usual modulations) of familiar songs, diligently practicing them in other keys (in the original order), giving no heed to the melody. After this has been mastered to some degree, the melody with the other factors, such as passing-tones, suspensions, altered chords, appoggiaturas, remote modulations, etc., will be more readily acquired. Little success is assured, in the majority of cases, unless one has the ability to play by ear.

CONCLUSION

23

The following compositions will give a comprehensive understanding of how a song looks when arranged for evangelistic work. The student will now, no doubt, appreciate the fact that in order to do evangelistic piano playing successfully one must have a practical understanding of the fundamental technical principles.

ples of the art of piano playing and much innate ability. However discouraging this may seem to the average student, the fact remains that many persons of limited ability have improved their hymn-playing by applying these rudimentary and fundamental principles.

Onward Christian Soldiers

Moderato

SULLIVAN - SCHULER

R.H.
L.H.

CHORUS

ff

poco rall.

Bethany

MASON - SCHULER

Andante

The sheet music for 'Bethany' is composed of six staves of piano music. The first staff begins with a dynamic of *mf*. The second staff starts with *a tempo*. The third staff is marked *marc.*. Measure numbers 8, 8, 8, 8, 8, 8 are placed above the staves at regular intervals. Various dynamics and performance instructions are included, such as *rit.* (ritardando) and *#* (sharp sign).

The image shows five staves of musical notation for piano, arranged vertically. The top three staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The key signature is one sharp (F#). The notation includes various dynamics such as 'p' (piano), 'mf' (mezzo-forte), 'ff' (fortissimo), and 'poco rit.' (poco ritardo). The first staff features eighth-note patterns in the right hand and sustained notes in the left hand. The second staff continues the eighth-note patterns. The third staff introduces sixteenth-note patterns. The fourth staff shows a transition with a forte dynamic. The fifth staff concludes with a ritardando.

A musical score for piano, page 27, consisting of five staves of music. The score is written in common time and uses a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The first staff (treble clef) contains sixteenth-note patterns with eighth-note grace marks. The second staff (bass clef) features sustained notes and bassoon-like markings. The third staff (treble clef) shows eighth-note chords. The fourth staff (bass clef) includes dynamic markings like *mf*, *r.h.*, *l.h.*, *marc. f*, and *l.h.*. The fifth staff (bass clef) consists of eighth-note chords. The score concludes with a page number at the bottom left.

20.

America

Maestoso

CAREY

Come Ye Disconsolate

WEBBE - SCHULER

Maestoso

The musical score consists of four staves of music, each with a treble clef and a bass clef. The first staff begins with a dynamic of *f*. The second staff starts with a bass note. The third staff features a melodic line with various dynamics and performance instructions like *poco dim.*, *e rit.*, and *a la Cadence*. The fourth staff concludes with a dynamic of *marc.*. The score includes several measures of chords and rhythmic patterns, with some notes having upward arrows indicating pitch movement.

R.H.

poco rit.

f a tempo

ff

rit.

m

* Play in octaves if desired, or
E.P. P.-37

A page of musical notation for piano, featuring four staves of music. The notation includes various dynamics such as *poco rit.*, *f*, *marc.*, *ff*, and *rit.*. Articulations include accents and slurs. Performance instructions like *tempo* and *rit.* are also present. The music consists of measures with different time signatures, including 8, 3, and 2.

Measures 1-4:

- Top staff: Measures 1-4 show eighth-note patterns. Measure 4 ends with a dynamic instruction *poco rit.*
- Middle staff: Measures 1-4 show eighth-note patterns. Measure 4 ends with a dynamic instruction *f*.
- Bottom staff: Measures 1-4 show eighth-note patterns. Measure 4 ends with a dynamic instruction *marc.*

Measures 5-8:

- Top staff: Measures 5-8 show eighth-note patterns. Measure 8 ends with a dynamic instruction *ff*.
- Middle staff: Measures 5-8 show eighth-note patterns. Measure 8 ends with a dynamic instruction *rit.*
- Bottom staff: Measures 5-8 show eighth-note patterns. Measure 8 ends with a dynamic instruction *rit.*

Measures 9-12:

- Top staff: Measures 9-12 show eighth-note patterns. Measure 12 ends with a dynamic instruction *tempo*.
- Middle staff: Measures 9-12 show eighth-note patterns. Measure 12 ends with a dynamic instruction *rit.*
- Bottom staff: Measures 9-12 show eighth-note patterns. Measure 12 ends with a dynamic instruction *rit.*

Jesus Saviour Pilot Me

Andantino

GOULD - SCHULER

Musical score for piano, page 10, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. Measure 1: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 5: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 6: Treble staff has sixteenth-note chords. Bass staff has eighth-note chords. Measure 7: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 9: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 10: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

8

rit.

ff

15 1 3 1 3 1

8 15

15

10 1 2 5 1 2 5

8

10 8

Maestoso

ff

13 8

fff

8

rit.

poco rall.

Chapel Bell

Introducing "Jesus, Lover of my Soul"

Molto moderato M. M. ♩ = 54

I. V. FLAGLER

The sheet music consists of five staves of musical notation, likely for a piano or organ. The first staff uses a treble clef and a common time signature (♩ = 54). The second staff uses a bass clef and a common time signature. The third staff uses a treble clef and a common time signature. The fourth staff uses a bass clef and a common time signature. The fifth staff uses a treble clef and a common time signature.

Dynamics and Articulations:

- Staff 1: *pp*
- Staff 2: *p*, *con express.*
- Staff 3: *rit.*
- Staff 4: *mf a tempo*
- Staff 5: *p cresc.*

Performance Instructions:

- Staff 1: Fingerings (e.g., 4, 3, 2, 1) and pedaling (1, 2, 3).
- Staff 2: Fingerings (e.g., 5, 2, 1), *con express.*, and pedaling (1, 2, 3).
- Staff 3: Fingerings (e.g., 5, 4, 3, 2, 1) and pedaling (1, 2, 3).
- Staff 4: Fingerings (e.g., 5, 4, 3, 2, 1) and pedaling (1, 2, 3).
- Staff 5: Fingerings (e.g., 5, 4, 3, 2, 1) and pedaling (1, 2, 3).

Other markings include asterisks (*) and slurs.

35

Religioso M.M. ♩ = 96

p dolce

poco cresc.

p

pp *f cresc.*

p cresc. D.S. §

Fraternal March

Tempo di Marcia M.M. ♩=100

CHAS. LINDSAY

“All Hail the Power of Jesus”
Maestoso

sempre marc.

Name”

cresc.

Musical score page 37, first system. Treble and bass staves. Dynamics: *mf*, *sempre marc.*

Musical score page 37, second system. Treble and bass staves. Dynamics: *cresc.*, *p*.

Musical score page 37, third system. Treble and bass staves. Dynamics: *cresc.*, *mf*.

"Adeste Fideles"
Grandioso

Musical score page 37, fourth system. Treble and bass staves. Dynamics: *cresc.*, *f*.

Musical score page 37, fifth system. Treble and bass staves. Dynamics: *rit.*

p *quieto*

4 2 Marziale 3

f *fz* *p*

"Onward, Christian Soldiers"



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